

The Classical Bulletin

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We Are Teaching an Art

Among the various degrees conferred by some American universities is one entitled Bachelor of Science in Humanities.* What a splendid oxymoron! In bold letters it spells out the fallacy under which we have been teaching for a generation, that fallacy that language is not an art but a science. How Quintus Horatius of Venusium must writhe in the Elysian fields whenever he hears that they, to whom he bequeathed his *Ars Poetica*, which he began with a metaphor from painting, now are teaching his beloved Latin as a science! Yet even he must have had a premonition of the horrible fate of Latin, for he says: "Are you so mad as to wish your poems to be recited in common schools? Not I!" (*Sat.* 1.10.74-75) How Ovid, that most polished and perfect metrician, would shudder at the term "science" being applied to his art! Ovid considers that Ennius is *ingenio maximus, arte rudis* (*Tr.* 2.424). For Ovid even the mechanics of the earlier poet, *hirsutus* though he be (*ibid.* 259), is still an art. There were, he states, a whole crop of treatises that are "arts," including one on how to roll a hoop or throw a ball (*ibid.* 485-486).

Art and science are distinct, yet interdependent. There is in truth an art of chemistry, which applies the facts discovered by chemical science. And there is a certain science of Latin, which discovers to the student the facts of declensional and conjugational endings, without which the art of reading and understanding Latin could not be practiced. The point at issue is that our ultimate objective, the ability to read and understand Latin, is an artistic and not a scientific process.

Recent Scientific Approaches

In recent years, beginning perhaps with the Classical Investigation of 1924, there have been increasing attempts to apply scientific methods, scientific reasoning, scientific statistics to Latin educational procedures. It began quite ponderously in *The Report of the Classical Investigation*, where we find references to the results of at least six questionnaires, twenty-four separate studies, and two controlled experiments. Why this preoccupation with scientific methodology and approach in a field essentially artistic? For surely no one will deny that the Greek and Latin literatures are the parents of humanism, and that humanism is nowhere, if not among the

In this issue . . .

- We Are Teaching an Art D. Herbert Abel 13
Religious 'Apevñ in Pindar's *Ol.* 12 Thomas C. Smith, S.J. 16
Sanity at the Year's End Editorial 18
Verse: Christmas and Men's Satellites Thomas W. Wood, S.J. 19
Verse: Horace, *Carm.* 1.37 and 1.22 (Englished) E. P. McClain, S.J. 19
Cicero's Methods of Quoting Paul John Armleder 20
Breviora: Deaths among Classicists, I (page 21). Meetings of Classical Interest, I (page 21). Personalia Quaedam, I (page 22). Eta Sigma Phi Contests for 1960 (H. R. Butts, page 22). Unusual Use of *Saevus* in *Aeneis*, 1.99 (Stewart H. Benedict 23).
Book Reviews: Frank O. Copley, *Terence, Phormio* (Lawrence Giangrande, page 23). John J. Bilitz, editor, *Greek and Byzantine Studies*, Vol. I (John E. Rexine, page 23). Gilbert Highet, *Poets in a Landscape* (Marcus A. Haworth, S.J., page 24).
Materials Available through the Office of THE CLASSICAL BULLETIN 24

arts. The answer seems to be that we are now in the atomic age. Science is necessary to national security; science provides what we need; science is practical—and popular. Science is the touchstone of all who espouse utilitarianism as the goal of education. If Latin teaching could be "scientific," it too might become practical, popular, and useful. The results of such thinking are reflected in much of our present methodology.

We are instructed to tell our Latin students to read the sentence completely through, to form an estimate of word groupings, to get the general idea or gist of the sentence, to infer the meanings of unknown words from the probable context represented by known words. What sort of method is this? Scientific experimentation, exploratory abdominal surgery, performed on the unprotesting Latin sentence. It certainly implies no deftness, no sure artistic skill. We are asking our young artist in language to try a daub of vermilion and, if that does not suit, to lay over it a coat of magenta. We ask him to play with his colors, not to use them surely. An artist must know his colors, their effects, the distinctions among them: vermilion is not scarlet.

Did you ever try to teach the art of painting or drawing? The first thing to impress upon a pupil of the graphic arts is the inevitability of the point of view. From any given position the pupil can see the object to be drawn in only one way. He may see only the front, or the side, or the top, or the bottom of the block of wood he is attempting to draw. He can-

not ever see both front and back, or both top and bottom, simultaneously from one immovable point of view. He must be taught to draw or paint only what he *sees*, not what he knows is there, or what he imagines is there.

Language Study as an Art

Language study is an art, reading a Latin sentence is an art, and translation is an art. The point of view in such arts is the *word*, not the sentence. The point of view shifts from word to word. It is not and cannot be the whole sentence, any more than a block of wood placed on a table can, at one sitting, be grasped in its entirety by the painter. After the artist has drawn the front of the block, he can shift the point of view to paint the side; after the language student has expressed completely the first word, or the first word and its modifiers, he can go on to the second. If he tries to do all at once, his image will be as clouded as that of the painter who tries to paint the front and side of his block of wood simultaneously. The progress of the artist is slow but sure; one must crawl before one walks; one must walk before one runs. The language student cannot run over the whole sentence effectively; he must crawl or at least walk through it carefully and with accuracy. He is not experimenting in a laboratory where he can pour unsuccessful experiments down the drain. He is an artist whose one false brush mark, one inaccurately chosen color, will ruin the beauty of the whole picture.

Did you ever try to teach the art of playing the piano? You surely would not allow the pupil to strike any keys he pleased. In the beginning you would stress the imperative need for careful reading of each note. You would have the pupil repeat passage after passage, bar after bar. You would not hope for any rendition with expression or feeling until every note was correctly played. Why then should you be satisfied with only partial success in the art of language? Why say that a student has mastered a Latin sentence, if he gives you the main idea, or answers a question or two on its content? Would you approve of a pianist leaving out notes from a Beethoven sonata any time he felt like doing so? Reading a Latin sentence and really understanding it occurs only when the student knows every word and can give a clear, idiomatic translation. Asking a content question is like adding silver nitrate to an unknown solution in chemistry to detect the presence of halides.

Have you ever tried to teach the art of playing football? Ask any coach. He will tell you that the art of playing football well consists in the perfect coordination of effort of every member of the team. Each has his separate assignment, each player fits into the pattern. If each one functions to perfection,

a touchdown results. The brilliant, shifting runners in the backfield are stopped in their tracks if the linemen fail in their assignment. So it is when our student attacks the Latin sentence. He must know where everything is going to go; he must coordinate the whole into a smooth, flowing sentence. He must know that this hyperbaton is a tackle who has shifted to left end position, that this anastrophe is a split wing-back who will take the ball on a reverse. He is the quarterback who knows what every player should do. Then when he calls his plays, the sentences unroll smoothly and flawlessly. He knows that *every* word is important and contributes to the unity of the whole.

Need of the Art of Expression

In this age of science too many of us have even eschewed the art of expression when giving tests to our students. In this activity certainly we should permit our student to be an artist. We should grant him freedom to express himself, but we have surrendered our art to science. The great democracy of education, where everyone goes to school and everyone is eventually graduated, with the exception of those stubborn, recalcitrant souls who secure working permits, or are incorrigibly delinquent—this democracy has filled our classrooms to overflowing. To alleviate the burden on the poor teacher, who incidentally is forced to devote a great deal of time to keeping scientific, statistical data on his students instead of being free to teach, to tutor, to consult with, and encourage his students, there has been devised the objective, machine-scored test. The student is no longer an artist; he no longer has to formulate or express his ideas; he is leveled with the illiterate by being asked to make the appropriate mark in the appropriate square or circle. He is no longer asked to think; he is asked, at best, to resolve a reasonable doubt.

It should be simple for us to be artistic in our approach because in our studies we are surrounded by the beauty of antiquity. Whatever we touch is resplendent in beauty. The architecture of the Parthenon, the sculptures of Phidias and Praxiteles, the marvelously cut gems, the vase paintings, the mosaic of Alexander and Darius, are with us. The Renaissance painters have bequeathed us a legacy of many masterpieces which bring alive the beauties of ancient mythology. For these painters the myths were not silly, childish stories, which is the reaction, so I am told, of some Latin students to these stories today. When you teach mythology, you teach imagery of a high order. And if you rationalize it, if you mar the freshness of its beauty by any scientific probing, the less an artist you are. Rather tell your students to watch that flaming red orb as it sinks in blazing glory beneath the western horizon. And then ask

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them whether they can envision Apollo of the long locks alighting from his chariot and getting into the hollow golden cup for his ride around the rim of the world to Aurora's palace.

Education for the ancients was divided into music and gymnastics, with music including literature. Rightly so, for literature and language study is not silent reading but oral communication. We cannot teach any language as an art without constant emphasis on the oral use of that language in the classroom. There is no need for us to adopt the direct method; we are usually not teaching our students to speak Latin. But we should have abundant oral reading of Latin with attention given to expressive reading. We delude ourselves if we think our students will read orally at home. Too often, even though they would be willing, conditions prevent it. Never forget that the beauty of language cannot be appreciated without the special appeal that it has for the ear. Our students, however, from their previous acquaintance with English literature, seem to appreciate only the silent, visible word which evokes only visual images: the sensitivity of their hearing has atrophied from disuse. If such is not the case, why do students have a peculiar abhorrence to Milton's *Paradise Lost*, a blind man's epic written from the point of view of the sightless? Sir Cecil Bowra points out in his book, *From Virgil to Milton*, that *Paradise Lost* "must live for the ear and for the mind as other poetry lives for the eye and for the sensibility." Our students have not learned that language is music, that it appeals to the ear, that it is an art. We must make them feel it so. We must make them realize it is considerably more than the science of grammar.

Latin for Artists in the Language

Granted that we are teaching an art, we should never think that the question: "Why Study Latin?" can ever be adequately satisfied by such utilitarian objectives as increased efficiency in English spelling. Nor should we stress, even among the cultural objectives, such points as the acquisition of the facts of Roman history. For we are not teaching English spelling, or English grammar, or Roman history. Our objective today in Latin studies should rather be the enrichment and development of American culture by the preparation of artists in the Latin language, of future Latin scholars and teachers. The masterpieces of Latin literature were not written to be dissected and analyzed; they were written for some artistic purpose. Caesar's *Bellum Gallicum* is more than communiques from the front. Our ultimate objective of preparing linguistic artists should be apparent in our methodology at all levels of instruction: both the lowly freshman and the austere senior must be made to feel the *beauty* of the language arts,

and be motivated by the personal enthusiasm and devotion of the teacher to conceive a love for this beauty of expression.

At the elementary level much can be done in artistic methodology by an increased emphasis on vocabulary, both in quantity and in quality. Our artist must know his colors. Our language artist has too few words at his command, both in Latin and English; furthermore, there is a lack of sureness or precision in those which he does have. Simple memorization of vocabulary will not be effective without drilling in Latin synonyms. *Invenio* and *reperio* both mean "I find," but they are definitely not interchangeable. *Invenio* refers to finding something by chance, *reperio* to finding it by investigation. Such distinctions in the quality of Latin vocabulary can be made if one trains his students to etymologize the Latin words. I have found that few college students of Latin, after four years of high school training, can do this effectively. Obviously they were never trained in it. The Latin *obviam* and the English *obvious* become perfectly clear when the etymology of the Latin shows that something is "obvious" when it is "in the way," right there before your eyes. Exercises such as these will help build a true mastery of words and give our artist his colors. Just as Vergil sought tirelessly for the precise word for each effect he wished to create, so we must make our students conscious of the need to use words precisely. The young lady in the English class who wrote in her theme: "Do you call that thing a hat?" had learned an important lesson in language art: that there is a precise use for even those words, such as "thing," which are themselves most lacking in precision. The old Greek sophist, Prodicus of Ceos, was not being inartistic in his insistence upon distinction of synonyms. The painter knows and recognizes sixteen different shades of gray. The artist in language can profit from both the painter and Prodicus.

The Artistry of Rhetoric

At more advanced levels there is the artistry of rhetoric. It is the *quo modo* rather than the *quid* which should here interest us. It is always quite possible to obtain the *quid* in translation form, whereas the carefully deft touches of the classical literary artist can be appreciated only in the original languages. The last line of Catullus' ode to Lesbia's sparrow: *Flendo turgiduli rubent ocelli*, defies translation. Another is Martial's clever pun: *Nec puto nec credo, Papyle, nec sitio* (4.69). Cicero's ever so frequent use of paronomasia, as *propter reum, non propter rem ipsam credibile est* (Verr. 6); the oxymorons of Horace, as *arida nutrix leonum*, or of Juvenal, *totum nihil*, the effective use of chiasmus and anaphora in the speeches of Livy, the melody, euphony, and onomatopoeic effect of Vergilian lines

—these and many other artistic touches cannot be duplicated in translation. It is the music of language at its best, the type of symphony we should try to get our young linguistic artists to appreciate.

The Teaching of an Art Individual

In the final analysis of this matter, however, we must realize that the teaching of art is essentially individual and tutorial. There are such things as classes in painting and sculpture, but the art teacher works in tutorial fashion with each student. We too often are bogged down in the mire of mass education with its emphasis on quantitative rather than qualitative standards: classes too large for effective teaching (the ideal size is *ten*), syllabi demanding the specific content for each week's work from all classes, uniform tests, and final examinations. Teaching each individual student, helping him advance as rapidly as possible by personal attention and encouragement, these are today opportunities rarely enjoyed. In our mass education we have lost sight of a basic concept of humanistic studies, the integrity and worth of the individual. In our haste to finish the text we forget the old slogan: "I don't know much, but what I *do* know I know right well!"

It was not always so. From the Stygian Forum and the company of their beloved Pindar, Homer, and Plato come the protests of a Gildersleeve of Johns Hopkins, a Scott of Northwestern, a Shorey of Chicago. Can you imagine what these men think of our daily battles with statistical reports, questionnaires, and administrative details? These men are a legend in our classical heritage, not only because of their publications, but because they were teachers of the art of the humanities, teachers who gave both inspirational advice and tutorial guidance. They call to you to return to abandoned and forgotten standards. Somehow, some way, in the labyrinth of report cards, absence records, test papers, questionnaires, administrative reports, student personnel reports, health reports, football rallies, raffle ticket sales, and PTA meetings, somewhere we must find the time to be personal, inspiring teachers to as many *individuals* as possible. We must teach, not a class, but each individual of that class, encouraging and fostering each of our linguistic artists in embryo, building in them an appreciation and love for the beauty and truth of the humanistic tradition, which will lead them to become the artistic linguistic teachers and scholars of the future.

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D. Herbert Abel

NOTE

* Paper read at the Annual Iowa Classical Conference, Iowa City, April 11, 1959.

Religious 'Ἀρετή in Pindar's *Ol.* 12

Strophe

Daughter of Zeus Deliverer, Savior Fortune,
I pray you guard the widespread power of Himera.
At your command the fleet ships sail the seas;
On land you guide the council chambers of men
And their hurried votes for war. Truly, by you
Men's hopes are tossed, now high, now low,
As they cleave the pitching waves of idle dreams.

Antistrophe

No mortal has ever found a certain sign
From heaven that he will prosper later on.
The future is veiled in unfathomable mystery.
The unsuspected falls on men contrary to their desires,
While others briefly battle life's unforeseen storms
To exchange their anguish for deep-rooted happiness.

Epode

Such is your fortune, son of Philanor!
The fame of your swift feet would have been sere
In the leaf, inglorious, at home, like a game-cock
That fights on its own ground—if civic strife
Had not lost you your Cnossian homeland. So now,
Ergoteles, garlanded with victory at Olympia, the Isthmus
And twice crowned at Pytho, now you may take delight
As you exalt the warm springs of the Nymphs,
Dwelling by rustic homesteads all your own.¹

Before the ages of Greek tragedy and philosophy, the Greek ideals of the sixth century find their embodiment in the poetry of Pindar. We have more of his work than of any other lyric poet, a fact which attests to his popularity down through the centuries. But it is difficult to penetrate into his σοφία, that wisdom which was Pindar's name for his poetry. Pindar's god was Apollo, the god whose oracles explain the meaning of things Zeus brings to pass, and whose insights into reality are enshrined in Pindar's myth, meter, and imagery. By examining Pindar's twelfth Olympian ode, I hope to expose some of his artistry, as well as discuss his contributions to Greek thought.

Pindar's ode celebrating Ergoteles' Olympic victory focuses our attention on his use of sea imagery. Pindar transforms the events of everyday into the canvas of the soul adrift on the sea of life. Man is tossed and buffeted by endless days; and, unable to find the meaning of this life unaided, he hopes and desponds amid the vicissitudes of a turbulent existence. He cannot determine his course of life, but must fight courageously whatever perils he may meet. Fortunately, the gods do help man. They are present to inspire and guide the soul into meaningful conflict, which will mold man to his destined god-like character, and secure temporal and eternal happiness through this formative strife. Under the helmsmanship of the gods, the sea thus becomes not only wave upon wave of unending events, but also a testing ground, an arena of sport or battle, where man can develop his fortitude, his ἀρετή, and become like a god. For Pindar and the Greeks of his day, man cannot prove his manliness by remaining snug at his hearth; he must venture out into conflict which will refine and perfect his dignity.

As Werner Jaeger has reminded us, ἀρετή is "a sense of heroism."² To become an aristocratic gentleman, the Greek noble had to follow the inspiration of the gods and perform valiant deeds. Just as the game-cock perfects himself in combat, so also a Greek must become himself by meeting and engaging in conflicts which will bring out his character. Pindar's point of view, that life is a challenge and must be lived, proves to be an aristocratic attitude antedating Homer and stretching back to heroic times. Achilles' belief that it was better manliness to do heroic deeds and die young than to live long and quietly, clearly indicates this Greek passion for becoming engaged with life.

Sense of 'Αρετή

For Pindar, the beauty of living consisted in a courageous life of action, and his poems are an attempt to enshrine this vigorous activity. He portrays the dignifying being and effect of conflict, even the friendly conflict of sport, by means of the symbolic canvas of the gods and the sea. As Pindar stated in the seventh Isthmian ode (16-19):

... For the ancient grace of glory sleeps, and men
Heed it not, unless it come to the finest peak
Of poetry by being blended with beautiful streams of song.

But we must not think that Pindar's view of life ends in the blood of battle and the sweat of the wrestling arena. In the present poem's *epode* we see that heroic action has a remarkable formative effect on the man performing the deed. Ergoteles has come through contest after contest, and the effect of his repeated victories in him has been to give him mastery over the temporal dimension of his life. The water imagery, suggested in the reference to the *thermae* at Himera, is no longer rough and turbulent but warm and enjoyable. Nature, formerly storm-tossed, is now viewed in the tranquil light of peaceful farming and delightful bathing. By developing his manliness, his ἀρετή, through successful athletic conflict, Philanor's son becomes god-like in the sense that his ἀρετή puts him above the spatio-temporal, and enables him to plan out a peaceful life for himself. One must leave the security and warmth of the hearth to find the ultimate value of one's life.

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Games in the Scheme of Life

A consideration of the religious tone, manifested in the invocation to Τύχη, reveals the theological dimension in the poem's outlook on life. In Pindar's view, the gods are depicted on their Olympian heights sporting and enjoying the life they won through their manly prowess. All mortals who heed their inspiration, and "briefly battle the unforeseen storms" perfect their characters and are entitled to the Elysian fields. Hence, the ode invests great deeds of life with a religious point of view. In becoming a man through victory, the hero not only achieves temporal and eternal happiness, but also pleases the gods.

The notion that fighting and sport are good, holy, and basic to ἀρετή gives much meaning to the junctures of sports events and religious myths and invocations such as we find in Pindar's poetry. The motive for Fortune's watching over the city of Himera is contained in the fact that Ergoteles has honored her in and through his Olympic victories. Religious significance grows out of every act of heroism.

The religious significance of Pindar's poetry appears in the fact that the twelfth Olympian ode is offered to Τύχη as a prayer. The poem begins with a formula of prayer, and then assures Lady Fortune that heroes, such as Ergoteles, are doing their part to honor her by being courageous. Thus the ode becomes a prayer to Τύχη, and an incentive to men to battle for dignity and happiness.

But, if the ode shows that the heroic ideal for the Greeks of the sixth and fifth centuries consisted in a physical as well as mental perfection, why did Pindar limit himself to writing poetry? Pindar seems to have considered himself the poet-priest-seer of the aristocracy.³ He is the eagle of Zeus who, under the inspiration of Apollo, reveals the mystery of life to men. His poems serve as a constant reminder that the heroic ideal is to be won on earth. They mythologically point the way toward happiness. When Pindar's athletic events, sea imagery, and myths are part and parcel of the one imaginatively realized experience, we have poetry whose scope is profound enough to present the religious and cultural ideal of an entire age.

Thomas C. Smith, S.J.

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NOTES

1 For the text of Pindar I have used A. Turyn, *Pindari Carmina* (Cambridge 1952). I have discussed my translation with the Reverend Hubert Musurillo, S.J. 2 *Paideia*, translated by G. Highet (New York 1945) I 13. 3 See *Ol.* 2. 83-99; *Nem.* 3. 76-80; and elsewhere. See Gilbert Norwood, *Pindar* (Berkeley 1945) 133.

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EDITORIAL

Sanity at the Year's End

Very newsworthy, it was thought, was the special communication to *The New York Times* from Walter H. Waggoner, appearing in the issue of June 3, 1959, with the headlines proclaiming that "Oxford Indicates Latin Is Not Dead." A Congregation of some six hundred senior members of Oxford, comprising one of the institution's governing bodies, had on June 2 reversed an earlier decision which would have removed Latin from the list of compulsory subjects in the entrance examinations and would have made it optional, along with Greek, German, and Russian. The amendment, spearheaded by Mr. J. D. P. Bolton of Queen's College, "denounced the proposed abandonment of Latin as bad in principle." Miss Helen Gardner, fellow of Saint Hilda's College, who supported the amendment, is quoted as having stated: "The decline of Latin in schools here, and its virtual disappearance in America, is one cause of a growing incompetence in the writing of our English."

There is much to ponder here. The reversal may, of course, subsequently be itself reversed. Yet it is inspiring to read of the "sober second thoughts" of an important academic body in Britain's oldest seat of learning, especially when one puts the action of that group in the framework of the British system of higher education itself.

No one would go far were he to advocate a widespread insistence on entrance credits in Latin for colleges of liberal arts in the United States of America—even though one would gently find fault with Miss Gardner's asserted sweeping statement on the "virtual disappearance in America" of Latin in the schools. Many capable applicants for liberal arts college work would be seriously hampered in Amer-

ica by a Latin entrance requirement, often through no fault of their own. There has been a serious decline in the proportion of American high schools offering Latin at all, as well as in the number of years in the subject now available. Just now many schools that would happily reintroduce the subject are faced with the serious shortage in supply of teachers of secondary Latin.

The far more important factor, of course, is the attitude of the colleges and universities themselves to Latin within their own curricula. While it is not ideal to begin the subject in college, experience has shown that so doing is quite possible, and an increasing number of textbooks geared to the more mature presentation of the language for college students has been appearing. One hopes and rather confidently expects that Latin will not go the way of Greek, and so become, for many, an exclusively college subject. Yet, even were it to do so, the attitude of institutions of higher learning would be deeply important. And that attitude is intimately aligned with the whole feeling for foreign language study.

Hence it was highly significant to read editorially in the Sunday Saint Louis *Post-Dispatch* of November 29, 1959, that President David Dodds Henry had "just announced that the University of Illinois will require students entering the College of Liberal Arts and Sciences and curricula in art and music in the College of Fine and Applied Arts to have completed two years of high school study in any foreign language in which the university itself offers instruction. Currently these languages are French, German, Greek, Italian, Latin, Portuguese, Russian and Spanish. The new requirement at Urbana is not immediately effective but allows time for high schools . . . to include language courses in their programs."

Such action by as influential a state university as is the University of Illinois cannot help but have repercussions of considerable volume. The proposed regulation is eminently sane, intelligently limited in its area of application, and surely promotive of increased attention to foreign languages both in the university itself and in the secondary schools of the state—and, one may well predict, in other institutions of higher learning and other of America's innumerable high schools.

Colleges and universities may hardly expect to dictate to the secondary schools of the nation. Yet the institutions of higher learning and the high schools are partners in the great project of youth training. Historically, the interests and programs of the colleges and universities have been most influential in the corresponding interests and programs of the secondary schools. Hence the announced decision of the University of Illinois may well bring joy to all advocates of foreign language study.

—W. C. K.

Christmas and Men's Satellites

Men proudly boast
Their new-found might,
Having launched
A satellite.

But He who here
An Infant lies
Once threw the stars
Across the skies,

And keeps the vast
Machinery
Of astro-physics
Orderly;

Lying here
In swaddling bands,
He holds the cosmos
In his hands.

These satellites
Are dangerous toys
In the hands of men
Who act like boys,

Who take the ball
And run away
And will not let
The Christ Child play.

—Paul Stauder, S.J.

In *Messenger of the Sacred Heart* 94 (December 1958) 30.

Celsis pusillo quod iaculavimus
Astris trigones, imperio novo
Nunc gloriantes haec ad ipsa
Sidera nos iacimus superbi.

Ast hic pusillus, qui iacet impotens,
Immania ingens sidera per chaos
Dispersit olim, nunc tuetur,
Iesulus aetherium omnium rex.

Quo, sancta, circa, Mater, amans fave!
Ostende quam sint, quaeso, crepundia
Periculosa errantibus qui
Filiolum Omnipotentis aequent.

Thomas F. Wood, S.J.

Saint Francis Xavier Novitiate
Sheridan, Oregon

Horace, *Carm.* 1.37 and 1.22 (Englished)

Now we should drink, now with a light foot
Touch the ground; now in Salian
Banquets to decorate couches of the gods
It is time, friends.

Before this it was not proper to fetch Caecuban
From the ancient cellars, while for the Capitol
A queen insane ruins
And for the empire, destruction, was planning

With a contaminated herd of men unclean
With disease; for anything she wished mad enough
To hope, and with good fortune
Intoxicated. But it quieted her rage

That hardly one ship came safely from the flames,
And her mind, deluded by Mareotican wine,
Turned to real fears
When Caesar, as she flew from Italy,

Pursued with his oars, like the hawk
The gentle dove, or the speedy
Hunter the hare in the snowy fields
Of Haemonia, to put in chains

The portentous monster. Who, seeking
To die more nobly, neither woman-like
Feared the sword, nor secret
Shores in her swift fleet sought:

Both daring enough to view her overthrown empire
With a calm look, and brave enough the savage
Snakes to touch, that into her
Body the black poison she might drink.

Thinking on death she became more brave;
To the savage Liburnians, in short, begrudging
To be led disgraced in proud
Triumph, no base born woman.

The upright of life and free from guilt
Needs not the Moorish spear or bow,
Nor poisoned shafts of a loaded
quiver, Fuscus,

Whether he journeys through burning Africa
Or through the unwelcoming
Caucasus or the spaces lapped by the
fabled Hydaspes.

For a wolf, in the Sabine woods,
When I was singing my Lalage and beyond
My borders had wandered free from care,
fled from me, unarmed as I was.

Such a monster neither ever fed in
The wide oaken forests of Daunias
Nor sprang from the land of Juba, of lions
the barren nurse.

Put me on the lifeless plains where no
Summer breeze revives the tree,
In that part of the world over which a gloomy
Jupiter broods:

Put me where the chariot of the sun comes so near
That the land is unfit for dwelling:
Still I will love Lalage, sweetly laughing,
sweetly prattling.

E. P. McClain, S.J.

Bellarmino House of Studies,
Saint Louis, Missouri

Cicero's Methods of Quoting

Kurt Howind has shown that in Cicero's letters words such as *ait* and *inquit* are rarely used to usher in direct quotations.¹ Granted that Cicero seldom has recourse to verbs of saying for the purpose of introducing a quotation, we are naturally led to seek an explanation. It has been alleged that verses which are not preceded by a word of introduction represent an opinion of Cicero himself.² This explanation, however, is hardly adequate, for it is obvious that many of the verses which are prefaced by a verb of saying, and the like, also represent Cicero's opinion. Consider for example the following: *et, quod est proprium artis huius,*

ἐπαγγέλλομαι
ἄνδρ' ἀπαμύνεσθαι, ὅτε τις πρότερος
χαλεπήνῃ (Att. 2.9.3).

Howind has erroneously relied upon this verse to support his position that the omission of a word of introduction proves that Cicero was expressing his own opinion. The verb *ἐπαγγέλλομαι* obviously introduces the quotation; it was supplied by Cicero, as Howind would have realized if he had checked the original statement in Homer.

Suggested Explanation of Cicero's Method

I suggest that the true explanation for the frequent blending of quotations into the context of a letter without any introduction is that Cicero was well aware that this contributed to smoothness of style. Moreover, Atticus and the other correspondents of Cicero were familiar enough with ancient literature so that, generally speaking, they would not need to have the author of the various citations identified. Furthermore, the frequent omission of introductory words helped immeasurably to convey the impression that the quotations were a part of the context in which they occurred in the letters, and were not a superfluous adjunct. Naturally, this technique could not be used gracefully in all cases, but, where it could be applied with ease, and where Cicero felt that he would not have to identify the author of the quotation, he incorporated it into his methods of quoting.

Even though introductory verbs were not ordinarily used, nevertheless, the problem of gracefully fitting the quotations into the context still had to be met. To achieve the desired smoothness Cicero had recourse to many devices. When we study his letters with an eye to such refinements, we discover that Cicero can achieve smoothness by seeing to it that the word which immediately precedes the quotation is a conjunction. In the following instance the conjunction *sed* precedes the quotation: . . . *sane et apparate nec id solum, sed*

. . . bene cocto et
condito sermone bono et, si quaeris, libenter (Att. 13.52.1).

Use of Balance in Context

A most effective means of incorporating a quotation is to balance the rest of the context with it: . . . *non angor sed ardeo dolore,*

. . . οὐδέ μοι ἦτορ
ἔμπεδον ἄλλ' ἀλαλύκτῃ (Att. 9.6.4).

The *οὐδέ* and the *ἄλλ'* of the Greek verses neatly parallel the *non* and the *sed* of the Latin. This expedient is not only found with correlative negatives, but it is also manifested with adverbs of place: . . . *Sed, quod tu, cui licebat, pedibus es consecutus ut ibi esses, "ubi nec Pelopidarum" (nosti cetera), nos idem prope modum consequimur alia ratione (Fam. 7.28.2).*

Since Cicero realizes he is citing a verse which begins with the adverb of place *ubi*, he is aware that he can more closely bind the quotation to the rest of the sentence by inserting *ibi*, the correlative of *ubi*, into the context. In like manner we find *aliquo* used to balance *ubi*: . . . *Ego vero iam te nec hortor nec rogo ut domum redeas; quin hinc ipse evolare cupio et aliquo pervenire, "ubi nec Pelopidarum nomen nec facta audiam" (Fam. 7.30.1).*

Now let us consider the following example of parallelism of construction:

. . . nunc, quoniam et laudis avidissimi semper fuimus et praeter cetera φιλέλλῃνες et sumus et habemur et multorum odia atque inimicitias rei publicae causa suscepimus,
παντοίῃς ἀρετῇς μνησέο
curaque et effice ut abs omnibus et laudemur et amemur (Att. 1.15.1).

Notice here how the subordinate clauses naturally lead into the bold imperative statement. Then when the exhortation is made in the Greek of the original, the *μνησέο* is complemented by the other imperatives, the *curaque* and the *effice*, which serve to round out the idea.

To incorporate quotations gracefully into his letters Cicero often skillfully manipulates syntax. A striking example is the following:

. . . Nam quod ad te non scripseram, postea audiui a tertio miliario tum eum isse
πολλὰ μάτην κεράεσσαι ἐς ἡέρα θυμήναντα
multa, inquam, mala cum dixisset (Att. 8.5.1).

By making certain that there is an accusative *eum* in the context with which the participle of the Greek verse agrees, Cicero has neatly inserted the Greek quotation.

Examples could be multiplied, but the ones here given are sufficient to show how Cicero approached the problem of smoothly blending literary allusions into the context of his letters.

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NOTES

1 K. Howind, *De Ratione Citandi in Ciceronis Plutarchi Senecae Novi Testamenti Operibus* (Marpurgi Chatteroni 1921) 22. 2 Ibid.

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Deaths among Classicists, I

Myrtilla Avery, emerita professor of art at Wellesley College, died in early April of 1959, at her home, at the age of ninety years. A graduate of Wellesley in 1891, Miss Avery began her career as a teacher of Greek and Latin, subsequently receiving degrees in library science at the University of the State of New York, the master's degree from Wellesley in 1913, and the doctorate from Radcliffe in 1927. On the Wellesley staff from 1913 to 1937, she included in her offices the chairmanship of the department of art and the directorship of the Fransworth Museum.

M. Julia Bentley, widely known as a teacher of classics, died in Cincinnati on November 13, 1959. She had headed the Latin department at Hughes High School, where she had taught from 1899 until 1945. In 1930, in the celebration of the two-thousandth anniversary of Vergil's birth, she was national chairman of the Committee on Celebrations in Schools. From 1921 until 1924, she was one of two women working under Dean West of Princeton University in the Advisory Committee of Fifteen on the Classical Investigation.

Henry J. Burchell died in early March, 1959, at the age of eighty-nine. A graduate of Columbia University in 1892, he was from 1894 until 1903 fellow, lecturer, and instructor in Latin and Greek at Columbia and Barnard College. In 1923, he was named by President Nicholas Murray Butler of Columbia to direct the University's Casa Italiana, Italian culture center.

Lane Cooper, John Wendell Anderson professor emeritus of English language and literature at Cornell University, died at his home in Ithaca, New York, on November 27, 1959, at the age of eighty-three years. His very extensive interests and equally extensive writings brought him often into the classical field, especially in connection with Plato and Aristotle. A graduate of Rutgers University in 1896, he subsequently received the master's degree from Yale in 1898, and the doctorate from the University of Leipzig in 1901. In 1902 he began the faculty association with Cornell that was to last for the rest of his life. His occasional visiting professorships included the University of Illinois, Stanford University, and the University of California.

The Reverend Francis P. Donnelly, S.J., a member of the Society of Jesus for seventy years and a teacher for fifty years, died on April 18, 1959, at the Novitiate of Saint Andrew-on-Hudson. He was eighty-nine years of age. He had attended Saint John's Academy in Pittston, Pennsylvania, Villanova Preparatory School, and Fordham University. He was ordained a priest by the late James Cardinal Gibbons at Woodstock (Maryland) College in 1903. Strongly convinced of the excellence of the Greek and Latin authors in written and spoken literature, he made this conviction a basis for much of his own teaching and publication. He taught at Boston and Holy Cross Colleges and at Saint Andrew-on-Hudson, and at his retirement in 1952 was professor of rhetoric and classics at Fordham University.

Lloyd Holsapple, retired professor of Greek and Latin at Manhattanville College of the Sacred Heart, at Purchase, New York, died on February 12, 1959, in Sanibel, Florida, three days before his seventy-fifth birthday. A convert to Catholicism in 1931, he had previously served for twenty years in the ministry of the Protestant Episcopal Church. His bachelor's degree was from Yale, in 1905; subsequently, he received the bachelor's and the master's degrees from St. John's College, Oxford, in 1910 and 1914, respectively. His association with Manhattanville began in 1931; he also taught mediaeval history in the Fordham University Graduate School. In 1938 he served as "official lecturer" of the Odyssey Cruise to Greece and the Aegean Isles.

Peter G. Marks, teacher of Latin for twenty-two years in the Detroit public schools, died on April 11, 1957. He was a native of Greece and had taught modern Greek at the Berlitz School and the University of Michigan. He had the bachelor's degree from the University of Michigan in 1933, and the master's degree from Columbia in 1938.

Rose E. Martin, associate professor of Spanish at Middlebury College, died of a heart attack in Middlebury, on April 15, 1959, at sixty-five years. Graduated from the New York

State College for Teachers in 1916, and later the recipient of the master's degree from Middlebury, she taught Spanish, Latin, and German in Cornwall (New York), Rockville Centre (Long Island), and at the State Normal School in Brockport (New York). She joined the Middlebury staff in 1928. Two days before her death she was notified that she had been awarded by Pope John XXIII the medal *Pro Ecclesia et Pontifice* for outstanding service to the cause of Christianity.

Eugene S. McCartney, associate editor of *The Classical Outlook*, died on January 8, 1959, at the age of seventy-five years. A native of Wilmington, Delaware, he pursued undergraduate and graduate work at the University of Pennsylvania and received the doctorate there in 1911. His teaching posts included the University of Pennsylvania, the University of Texas, Evansville University, and Northwestern University. A Fellow at the American Academy in Rome in 1915 and 1916, he joined the University of Michigan as editor of scholarly publications in 1922, and remained until his retirement as emeritus editor in 1953.

Hubert McNeill Poteat, died on January 29, 1958, at the age of seventy-one years, in Wake Forest, North Carolina, the city of his birth. After taking the bachelor's (1906) and master's (1908) degrees at Wake Forest College, he received the doctorate from Columbia University in 1912. From that year until 1956 he was identified with the department of Latin at Wake Forest. He was a past president of the Classical Association of the Middle West and South and a past vice-president of the American Classical League. He also taught nineteen summer sessions at Columbia.

Jesse Lee Rose, of the department of classics at Duke University, died suddenly on September 13, 1957, at Walterboro, South Carolina, at the age of fifty years. After receiving the bachelor's degree at the College of Charleston in 1931, he was instructor in German at the institution in 1931-1932. His master's degree (1934) and the doctorate (1938) were from Duke University. Since 1952 he was a member of the Managing Committee of the American School of Classical Studies in Athens.

For these obituary items, thanks are variously due—especially to Professor H. W. Benario of Sweet Briar College, *The Classical Journal*, and *The Classical Outlook*.

Meetings of Classical Interest, I

Among Scheduled Late Spring and Summer Meetings: April 3-4, 1959: *Tenth Annual Round Table Meeting on Linguistics and Language Studies*, Georgetown University. . . . April 10-11, 1959: *The Harvard Classical Players*, presenting the *Nubes* of Aristophanes, Fogg Museum Courtyard—one of many offerings of classical plays in a spring rich with such efforts. . . . April 11, 1959: *Annual Iowa Classical Conference*, State University of Iowa. . . . April 17-18, 1959: *North-east Conference on the Teaching of Foreign Languages*, Georgetown University. . . . April 18, 1959: *The Vergilian Academy presenting An Academic Specimen in the Aeneis* of Vergil, Saint Francis Xavier Novitiate, Sheridan, Oregon. . . . April 26 - May 3, 1959: *Festival of Arts*, including a presentation of the *Medea* of Euripides, College of Saint Catherine, Saint Paul, Minnesota. . . . May 1-2, 1959: *Seventeenth Annual Meeting of the Indiana Classical Conference*, West Baden College, West Baden Springs. . . . May 2, 1959: *Annual Spring Meeting of the Classical Association of the Pacific States*, held in conjunction with the *Southern Section*, Immaculate Heart College, Hollywood, California. . . . May 2, 1959: *Annual Meeting of the Northern Section of the Classical Association of the Pacific States*, Gonzaga University, Spokane, Washington. . . . May 7, 1959: *An Academic Defense of Vergil*, Milford Novitiate, Milford, Ohio. . . . May 16, 1959: *Spring Meeting of The Catholic Classical Association of Greater New York*, with awarding of prizes to the winners in the Latin Translation Contest, De La Salle Institute, New York City. . . . June 25-27, 1959: *Twelfth Annual Latin Institute of the American Classical League*, Phillips Exeter Academy, Exeter, New Hampshire. . . . July 24-25, 1959: *Twenty-first Summer Program of the Linguistic Society of America*, University of Michigan. . . . August 9-13, 1959: *Sixth Annual Convention of the Junior Classical League*, Saint Olaf College, Northfield, Minnesota.

October 31, 1959: *Fall Meeting of the Catholic Classical Association of Greater New York*, in conjunction with the

New York Classical Club, Fordham University. In this connection there appeared the second number of the new *Res Gestae* 1 (November 1959).

November 6, 1959: Annual Meeting of the *Department of Classics*, Missouri State Teachers Association, Sheraton-Jefferson Hotel, Saint Louis.

December 28, 1959: *Annual Mediaeval Academy Dinner*, Conrad Hilton Hotel, Chicago, in connection with the meetings of the American Historical Association and the Modern Language Association.

December 28-30, 1959: Annual Meeting of the *Linguistic Society of America*, Sheraton Towers Hotel, Chicago.

December 28-30, 1959: Ninety-first Annual Meeting of the *American Philological Association*, in connection with the Sixty-first Annual Meeting of the *Archaeological Institute of America*, Hotel Commodore, New York City.

February 11-13, 1959: Twentieth Annual Meeting of the *Illinois Classical Conference*, Hotel Leland, Springfield, Illinois.

Personalia Quaedam, I

The Reverend Walter J. Burghardt, S.J., of Woodstock College, Maryland, announced last April the founding of the Patristic Academy of America, "to foster scholarly research in the literature of Christian antiquity, specifically the first eight centuries, in all of its aspects: philosophical and theological, historical and philological."

At its Fortieth Annual Meeting, held in Rochester, New York, January 22-23, 1959, the American Council of Learned Societies announced among its ten awardees to distinguished scholars in the humanities Professor Richard Lattimore, professor of Greek at Bryn Mawr College. The award carries a prize of ten thousand dollars to each recipient.

The hearty sympathy of their many friends goes to Professor and Mrs. George Mylonas, in the untimely death of their son Alexander George Mylonas, who was killed in an automobile accident, November 30, 1959. Alexander Mylonas, twenty-nine years of age, was an instructor in history at Carnegie Institute of Technology.

Professor John E. Rezine, of the classics department at Colgate University, a frequent reviewer in THE CLASSICAL BULLETIN, has received an appointment as Danforth Teacher and a Danforth Foundation Teacher Study Grant at Harvard University for 1959-1960.

The Reverend Raymond V. Schoder, S.J., now at Colombière College, Clarkston, Michigan, has prepared a mimeographed page of "Recommended Background Reading in Classical Literature and Culture" for classics majors.

Professor William R. Tongue, formerly of the University of Oklahoma, following a committee appointment from the Oklahoma Council of Teachers of English in 1957, later made available a three-page mimeographed listing of "A Selected Bibliography on the Relationship of English and Latin."

The Christian Gauss Prize of one thousand dollars was awarded on December 5, 1958, to Professor Cedric H. Whitman of Harvard University for his *Homer and the Heroic Tradition*.

Eta Sigma Phi Contests for 1960

The Committee on Contests of Eta Sigma Phi, national undergraduate honorary classical fraternity, announces the following three contests for 1959-1960. Further information may be had from the Executive Secretary, Professor H. R. Butts, Birmingham-Southern College, Birmingham 4, Alabama.

(1) Fifteenth Annual Essay Contest

(a) *Subject*: "New Comedy 2000 Years Old." What is the actual quality of Menander's newly-discovered play? Is it good drama, good "theatre"? Does he deserve his reputation? See *The Classical Outlook* 37 (October 1959) 1f., and *Horizon* 1 (July 1959) 78-88.

(b) *Eligibility*: The Contest is open to college undergraduates who are enrolled at the time of submission of the paper in a course of Greek or Latin in an approved college or university in the United States or Canada.

(c) *Identification*: Each paper submitted is to be accompanied by an *identification page*, available in advance from the Executive Secretary, giving necessary information and including a testimonial from a member of the classics faculty at the contestant's school as to the contestant's right to participate and his fair and original preparation of the paper. There is a limit of *three papers* from any one school.

(d) *Qualifications*: All papers must be original. Sincerity, definiteness, and originality will be considered especially. Quotations must be duly credited. Format, mode of citation, and the like, must be uniform within the paper. Entries must be typewritten, in double space, on one side only of normal-sized typewriter paper. The maximum length is 2250 words.

(e) *Dates*: Written notice of a desire to participate, postmarked not later than February 1, 1960, must be sent to the Executive Secretary. Entries themselves, similarly sent, must be postmarked not later than February 15, 1960.

(f) *Decision*: Decision as to place will be made by a Board of Judges at Ohio State University, who will identify the papers by code designation only.

(g) *Prizes*: First, \$50.00; second, \$35.00; third, \$25.00; fourth, \$17.50; fifth, \$12.50; sixth, \$10.00. For its full award the Contest will require a minimum of fifteen entries, from fifteen different schools.

(2) Eleventh Annual Greek Translation Contest

(a) *Content*: The Contest will consist in the sight translation of a passage in Greek chosen with an eye to students in the second year of the language or above. Translations will be written in a two-hour period, under normal examination regulations, in each contestant's own school.

(b) *Eligibility*: The Contest is open to college undergraduates who are enrolled at the time of participation in a course in Greek language in an approved college or university in the United States or Canada.

(c) *Identification*: Each paper submitted is to be accompanied by an *identification page*, as in the Essay Contest. There is a limit of *three papers* from any one school.

(d) *Dates*: Written notice of a desire to participate, postmarked not later than February 1, 1960, must be sent to the Executive Secretary, who will mail the Contest material in time for the contest day. The Contest will be administered simultaneously in all the participating schools on February 11, 1960. Entries themselves, addressed to the Executive Secretary, must be postmarked not later than February 15, 1960.

(e) *Decision*: Decision as to place will be made by a Board of Judges at Ohio State University, who will identify the papers by code designation only.

(f) *Prizes*: Six prizes will be offered, as in the Essay Contest, *except* that any participant placing in *both* events will receive an *added* award equal to what he wins in the Greek Translation Contest. For its full award the Contest will require a minimum of fifteen entries, from fifteen different schools.

(3) Tenth Annual Satterfield Latin Translation Contest

(a) *Content*: The Contest will consist in the sight translation of a passage of Latin chosen in reference to students who have had two or more years of Latin in high school (or the equivalent in college) and at least a semester or so in college itself. Translations will be written in a two-hour period, under normal examination regulations, in each contestant's own school.

(b) *Eligibility*: The Contest is open to college undergraduates who are enrolled at the time of participation in a course in Latin language in an approved college or university in the United States or Canada.

(c) *Identification*: Each paper submitted is to be accompanied by an *identification page*, as in the Essay Contest. There is a limit of *three papers* from any one school.

(d) *Dates*: Written notice of a desire to participate, postmarked not later than February 1, 1960, must be sent to the Executive Secretary, who will mail the Contest material in time for simultaneous administration in all competing schools on February 9, 1960. Entries, themselves, addressed to the Executive Secretary, must be postmarked not later than February 15, 1960.

(e) *Decision*: Decision as to place will be made by a Board of Judges at Ohio State University, who will identify the papers by code designation only.

(f) *Prizes*: A prize of \$25.00 will be given for the best paper, \$15.00 for the second best, and \$10.00 for the third best.

The Committee on Contests of Eta Sigma Phi Fraternity: William C. Korfmaier, Saint Louis University, Chairman; Gertrude Ewing, Indiana State Teachers College; Paul R. Murphy, Ohio University.

Address communications to: H. R. Butts, Executive Secretary, Eta Sigma Phi, Birmingham-Southern College, Birmingham 4, Alabama.

H. R. Butts

Editor, *The Nuntius*

Unusual Use of *Saevus* in *Aeneis* 1.99.

The adjective *saevus*¹ has a series of meanings listed in *Harper's Latin Dictionary* all of which carry a connotation more or less pejorative.² None of the meanings suggested permits of an affirmative or at least a neutral connotation. The purpose of this brief note is to question whether Vergil's use of the word in line 99 of *Aeneis*¹ is susceptible of a very different interpretation.

In this line, *saevus ubi Aeacidae telo iacet Hector, ubi ingens*, the context makes a closer look at *saevus* worthwhile. As will be recollected, the line occurs in Aeneas' speech in the midst of the storm, in which he calls on the gods to put an end to his sufferings by ending his life, and in which he expresses the wish that he might have died at the same spot where *saevus* Hector was brought down by the spear of Achilles. We know from the *Ilias* that Aeneas was not on the best of terms with Priam himself and, we might fairly assume, with the members of the Trojan royal family because of Poseidon's prophecy that the sons of Aeneas would one day rule over the Trojans. Nevertheless, the spirit of the whole passage is not such as to suggest that he wishes to show animosity for, or express censure of, the great Trojan hero; quite the opposite—the speech in general and this line in particular have a connotation which is rather affirmative, or, at the very least, neutral.

An examination of the work of a representative sample of editors tends to bear out this contention, for it reveals a certain uneasiness on their part about this word.

In William Staughton's edition, Ruauus says in his commentary on line 99, *ubi durus Hector perit armis Achilles*, which gives rather clear indication that he is troubled by *saevus* in this context, and Davison in his note adds, "In a good sense, brave, terrible in arms."³

Papillon and Haigh, who translate the entire series of subordinate clauses from 99 to 102, sidestep the problem by ignoring *saevus*.⁴

Mackail says nothing about *saevus* either, confining his note on the line to establishing the relationship between *iacet* and *neque*.⁵

Conway states: "*saevus* here takes the place of the Homeric standing epithet of Hector *ἀνδροφόνος* and generally may be said to be the word regularly used by V. to express the stern cruelty of battle; outside actual warfare, it describes the fierce sternness which may at any time have cruel results. . . ."⁶ If no other conclusion may be drawn, it seems fair to say that Conway is concerned over the presence of the word here.

The commentary of Servius is perhaps the most interesting of all; it runs as follows:

Saevus magnus, [ut superius diximus.] [vel fortis, vel bellicosus, ut est XI, 910 'et saevum Aeneas agnovit Turnus in armis.' vel adversus hostes 'saevus' et est epitheton ad tempus; non incongruum erat ab Aenea saevum Hectorem dici. aut 'saevus' quod adversum Antenorem et Aeneam et Helenum sentiens Helenam non promiserit reddi. Ideo 'saevus' Hector quia Aeneas pius. quod autem at 'Aeacidae telo' vult ostendere feliciter Hectorem, cui contigerit ab Achille perire, quod ipse optaverit ei congressus, sicut in V. Neptunus Veneri loquitur.] et bene elegit, cum quibus perisse debuerit; ipse enim et fortis est, et nimum proles: recte ergo his inquitur, in quibus talia fuerunt.

Servius, then, assigns a strongly affirmative connotation to *saevus* here, equating it with *magnus*. The interpolator, evidently somewhat disturbed by this, renders it more neutrally, giving both *fortis* and *bellicosus* as synonyms. The next clause, however, seems to vitiate this, since he cites the line in Book 2 where the adjective is applied to Aeneas himself. On the following sentence, he appears unable to understand why Vergil has applied *saevus* to Hector and hints at the bad feeling between the two. In short, Servius believes the word as used here to have a definitely affirmative connota-

tion, while the interpolator seems uncertain about it and adopts all three possibilities in turn.

To summarize on the basis of these comments, Vergil has used *saevus* in 1.99 and possibly also in 11.910 in what is clearly an affirmative and hence a rather unusual sense.

NOTES

1 From PIE **sai* (**sai*) with later addition of the suffix *-vo-*; cognate with Greek *αἰαίς*. 2 Examples are *raging, furious, savage, fierce, cruel, barbarous, violent, harsh*. 3 William Staughton, *The Works of Virgil* (Philadelphia, 2nd ed., 1825) 154. (Cf. p. 549, where Ruauus equates it with *ferox*.) 4 T. L. Papillon and A. E. Haigh, *P. Vergili Maronis Opera* (New York n.d.) II Notes, 118. (Cf. p. 632.) 5 J. W. Mackail, *The Aeneid* (London 1930) 10-11. 6 Robert S. Conway, *P. Vergili Maronis Aeneidos Liber Primus* (London 1935) 39-40.

Stewart H. Benedict

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Book Reviews

Frank O. Copley, *Terence, Phormio*. New York, The Liberal Arts Press, Inc., 1958. Pp. viii, 61; paperbound. \$0.45.

Frank O. Copley, the University of Michigan classical scholar already well known for his recent *TAPA* study: *Exclusus Amator: A Study in Latin Love Poetry* (1956), has embarked on a truly useful project, his translation of some of the plays of the Roman comic playwrights. His Plautine translations include the *Haunted House* (*Mostellaria*) (Library of Liberal Arts 42), the *Menaechmi* (LLA 17), and the *Rope* (*Rudens*) (LLA 43). His two Terentian renderings are the *Woman of Andros* (LLA 18), and the present *Phormio* (LLA 95).

Mr. Copley tells us, in his brief introduction, that the *Phormio*, most representative of Roman comedy, "contains all the elements that we regard as characteristic of the Roman Comedy: love intrigue, mild social satire, rapid, witty dialogue, and restrained but still delightful humor. The stock characters are all there . . ."

The translation is fittingly colloquial and makes for smooth reading. The mainspring or pivotal actor, indeed the most interesting character in the play, is the "parasite" *Phormio*, and so, fulfilling our expectations, his language is the richest in colloquialisms. Some of these expressions are: (line 342) *cena dubia*, "wonder-dinner"—(line 345) *praesentem deum*, "a real ministering angel in the flesh"—(line 367) *at quem virum!*—"and what a wonderful fellow he was, too"—(line 440) *siquid opus fuerit, heus, domo me*,—"If you need me for anything, look, I'll be at home."

As a character, *Phormio* is quite sure of himself and is able to come to a point directly. Little wonder that Mr. Copley, in his introduction (p. viii), says of him: ". . . the schemes, bold and clever, by which the plot is first complicated and then solved, must be credited to him, and he is easily the most interesting personality of the lot."

Mr. Copley's translation is a rendition of a high order, fastidiously and artistically executed. Students of Roman Comedy are sure to find this inexpensive paperback a welcome addition to their bookshelves.

Lawrence Giangrande

University of Detroit

John J. Bilitz, editor, *Greek and Byzantine Studies*. Vol. I, No. 1, July 1958. Pp. 96. \$7.00 per volume.

A new and distinctive journal has made its appearance recently. *Greek and Byzantine Studies* will fill a definite need for a periodical that cuts across the ancient Greek and Byzantine Greek periods. The first number, from San Antonio, Texas, was edited by John J. Bilitz and included an advisory board consisting of Peter Charanis of Rutgers University, Glanville Downey of Dumbarton Oaks, James H. Oliver of the Johns Hopkins University, Sterling Dow of Harvard University, Deno J. Geanakoplos of the University of Illinois, and George H. Williams of the Harvard Divinity School. The first number includes six articles in 96 pages: "The Classical Tradition," by Andre Michailopoulos; "The Role of the Layman in the Ancient Church," by G. H. Williams; "A Byzantine Bowl in Serpentine," by M. C. Ross; "Themistius' First Oration," by Glanville Downey; "A Jewish-Gnostic Amulet of the Roman Period," by E. R. Goodenough; and "Ancient Classical Alternatives and Approaches to the Idea of Progress," by R. A. Tsanoff. There is also a long review by S. A. Zenkovsky on the Russian Epic Tradition and Poetic Theory.

A second handsome number has appeared since the publication of this first one, and plans are to issue *Greek and Byzantine Studies* as a quarterly. It is hoped that this periodical will achieve the success that it so richly deserves. All editorial communications for this new journal should be addressed to the editor, John J. Bilitz, P. O. 184, Elizabeth, New Jersey.

John E. Rexine

Colgate University

Gilbert Highet, *Poets in a Landscape*. New York, Alfred A. Knopf, 1957. Pp. xix, 267. \$6.50.

Professor Highet, well known far beyond the world of classicists, here shares with us the rich fruit of his recent travels up and down the peninsula of Italy. The Roman poets who form the subject of *Poets in a Landscape* are seven: Catullus, Vergil, Propertius, Horace, Tibullus, Ovid, and Juvenal. Their lives span approximately a century and a half of the ancient Roman world—from Julius Caesar, whose legions were tramping through Gaul when Catullus died, down to Juvenal, who died perhaps under Hadrian.

The book, in very readable style, combines bits of vivid information on the lives of the seven poets, selections from their works in the author's own fine translations, and a guided tour through the splendid landscapes of the poets' native haunts. Rome was the centripetal point of the career of all these men, in varying degrees. In a thoroughly delightful *gita* the reader travels through Catullus' olive-silvery Sirmio and fair Verona, Vergil's Mantua and much loved Naples, the lovely springs of Clitumnus of Propertius, Horace's fresh-watered Tivoli and charming Sabine villa, the shadows of Tibullus' district of Pedum, the flat, rich, moist plain of Ovid's Sulmona, and finally Aquinum, to which Juvenal's embittered soul often returned for rest and peace.

Mr. Highet concludes this delightful travelogue with a slow-paced, quiet, meditative stroll over the Palatine and Capitoline Hills, and along the *Via Sacra* of the Roman Forum. "Here the history and poetry of antiquity become tangible. The tomb of Romulus; the precinct of Vesta; the Senate House; the towering arches of the imperial palaces; here are three thousand years of history. The stones are dead. The history is alive, running through our hearts and through our minds" (p. 250).

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